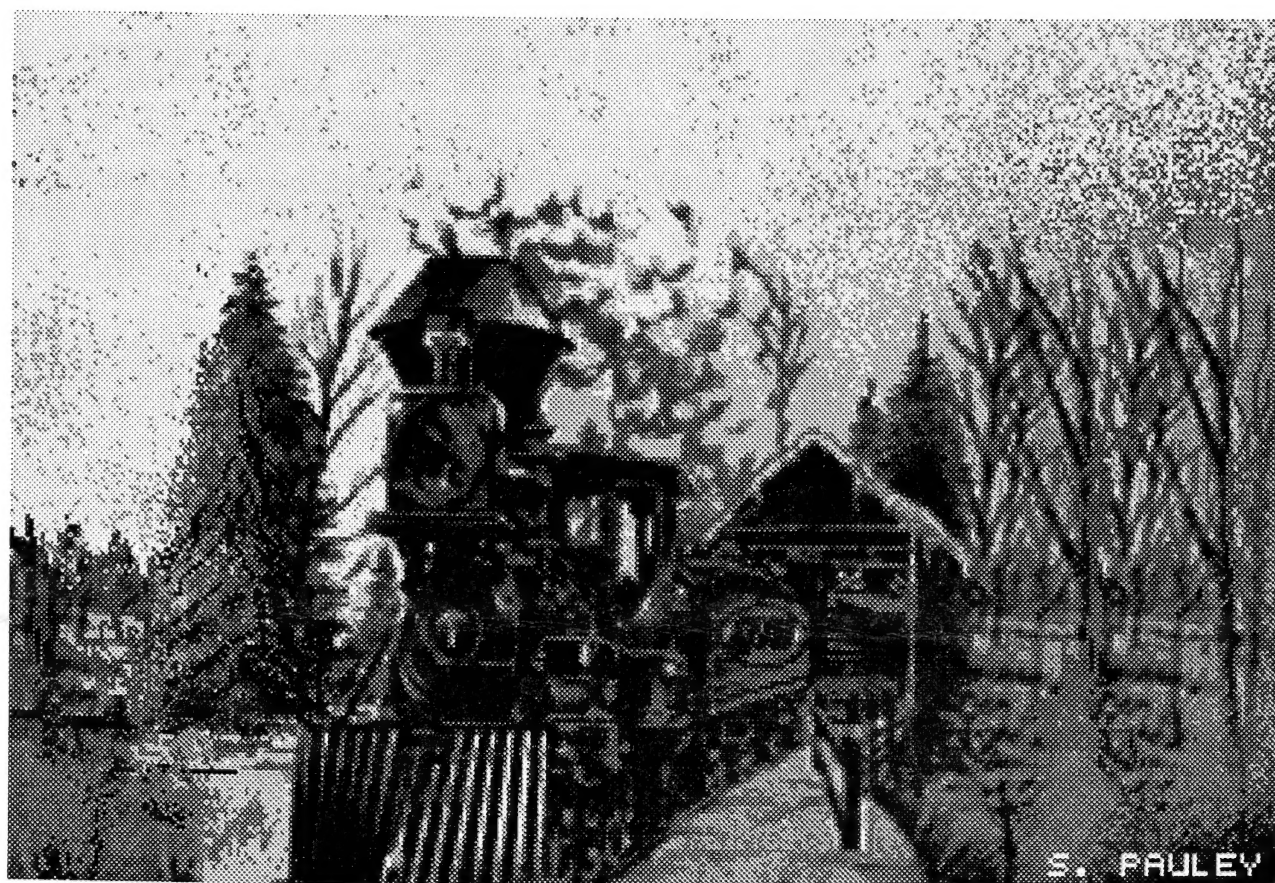


Canberra
Amiga
Users'
Society
Inc



beCAUS

November 1993



Illustrating Letters • WOC '93
Amiga History • Proper Grammar II
Top 10! • Combat Air Patrol

Canberra Amiga Users' Society Inc

Aims of the Society

Canberra Amiga Users Society Incorporated (CAUS) is an independent group (currently with about 120 members) formed for the benefit of people who own, use or are interested in the Commodore Amiga computer.

Benefits

Benefits include a bi-monthly newsletter, monthly meetings, discounts, a bulletin board, Public Domain library, special interest groups (SIGs) and the opportunity to meet and exchange ideas with other Amiga users.

Subscriptions

Membership of the Society is available for an annual fee of \$20. This fee may be paid, with a filled-in application form, either at any of the monthly meetings or by mail to the Membership Secretary, PO Box 596, Canberra 2601.

Bulletin board

The CAUS bulletin board is online 24 hours and is maintained by our new Sysop Darrell Cowan and his team. To be a member of the bulletin board, you need to pay \$5.00 additional yearly subscription. The telephone number of the bulletin board is 292-5535.

Meetings

Meetings are held at 8 pm on the second Thursday of each month in either the Chifley Room or the auditorium at the Canberra Workers' Club in Childers St, Civic. The dates for the next few meetings are 13 January and 10 February. Members are welcome

to use all Workers' Club amenities on the night (as long as you are signed in).

The Beginners' Group runs from 7-7:45pm prior to each meeting.

Details of upcoming meetings and main topics will be advertised in the Canberra Times "Fridge Door" the week of the meeting.

Newsletter Contributions

beCAUS is produced bi-monthly. Contributions to the newsletter can be submitted to the Editor via the newsletter area of the bulletin board, at the monthly meetings or to The Editor, PO Box 596, Canberra 2601.

Articles, reviews, comments and graphics are always welcome. The next newsletter is due out at the October 1993 meeting. The deadline for contributions to the newsletter is the end of the month preceding production. All contributions should be accompanied by the author's name and contact details. We reserve the right to refuse, disclaim and/or edit contributions.

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Advertising Rates

	Full	Half	Quarter
Regular	\$25	\$19	\$10
Inside back	\$49	\$39	\$19
Back cover	\$74	\$59	\$29
	A4	A5	A6
Flyer inserts	\$39	\$29	
Artworks	\$39	\$29	\$19

Copy is to be provided to the editor either in Amiga graphic file format or as appropriately sized printed copy.

Production

The Editor for this newsletter was Darryl Hartwig. The copy was formatted using Professional Page v4.0 and the masters were printed on a Postscript printer by Desktop Utilities. The offset printing was done by Tuggeranong Print. The collating and mailing was done by the DTP SIG.

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Front Cover

On the front cover is a train (well, really!) I found in my collection. It was converted to grey-scale using Image-FX (cover disk), one of many of the Amigas image processing programs.

CAUS Committee (1993)

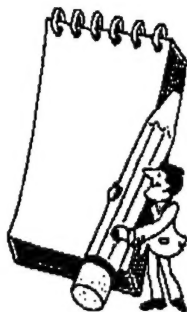
Director	Chris Townley	254-5922(h) 6-8pm
Vice Director	Michelle Jenkins	241-5464(h) 6-8pm
Secretary	Andrew White	281-1872(h) 6-8pm
M'ship Sec.	Mathew Taylor	241-8892(h) 6-8pm
Treasurer	Rob Ashcroft	254-4075(h) 6-8pm
Editor	Darryl Hartwig	293-2347(h) 6-8pm
Property Officer	Joe McCully	255-2128(h)
Committee	Neil Squires	259-1128(h)
	Berenice Jacobs	255-2284(h)
	Loy Winkler	4-10pm

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Editorial

Hi everyone! Right off the bat, just so everyone doesn't get the wrong idea, this is the last magazine until January. After that one, they will then come out bi-monthly (ie, every two months). So far, we've been getting the magazines out at the meetings, and this has proved to be successful, so we will keep on doing that! So, in order to collect your newsletter earlier, be at the meeting!



A couple of articles are completed this month, namely, the article on 'Illustrating Letters' and the 'History of the Amiga'. It would be nice if some of the general public would write some articles, and not just one or two people - this would give us a wider cross-section of interesting articles to print, and therefore make this a more interesting magazine to read.

Anyway, 'til next time, Ciao and have a good Christmas!
Darryl Hartwig

TWO FIRSTS

Berenice Jacobs is my name and I was the first woman to hold a position on the CAUS Committee. Most members know me by sight if not by name. Since joining CAUS I have been your Membership Secretary, one of your PD librarians, an Ordinary Committee Member and a member of the last CAUS Rules Subcommittee. During this time I have attended every CAUS general meeting and all but one of the Committee meetings. In May this year I was bedridden and so sick that I could not attend the Committee meeting.

I am in my fourth term as an elected member of the CAUS committee. For the first three years I was the CAUS Membership Secretary and because of the impossibility during meetings of doing both of my jobs as Membership Secretary as well as as Public Domain Librarian my son David looked after the pd library for me during the general meetings. Unfortunately David, who was an ordinary Committee Member for two years, could not continue to help because of sicknesses and pressure of school commitments so I had to decide to stand down from one of my positions. I chose to continue as a CAUS librarian as I saw that position as an almost full-time one and having been Membership Secretary for three terms it was time for someone else to gain experience in the position. As members know Mathew Taylor was elected, by a unanimous vote, to the position of Membership Secretary at our Annual General Meeting this year.

I joined CAUS in August 1989 and became the first person to hold the position as Membership Secretary in April 1990. Before that time Committee Members used to take turns helping to keep up to date membership records, Jeff Wilson, the then Secretary seems to have done the most work. Jeff later became our Director (the position is now called President). I saw our membership increase to approximately 4 times what it is at present.

Unhappily mainly because of lack of information sheets a lot of prospective new members have not even heard of us. During this time (more than 1 year) another group has been advertising. They are the Commodore Users Group.

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Professional Software
call your dealer!

A-Max IV Colour

New release - allows use of System 7's "32-bit Color QuickDraw" to run Mac applications in colour on multiple screens with Amiga video hardware and third party video cards. Allows concurrent AmigaDOS operation.

Opus 4.11 /CanDo 2.51

All upgrades and tech support for Australian users through Desktop Utilities - registration \$15 for Opus and \$30 for CanDo, free for users whose packages came with DTU registration.

ARexx Cookbook

Tutorial approach step by step for useful projects. ARexx & Postscript explained. Detailed index.

Contact 2.1

Puts you in touch, instantly

This personal information manager will give you fast and easy access to addresses, phone numbers etc. Configurable modem device & dial prefix to select your preferred phone carrier at any time.

MathsMaster II

Now has mixed module combining addition, subtraction, multiplication and addition, and a high score table. For primary ages - maths games.

Desktop Utilities

PO Box 3053, Manuka, ACT 2603
Phone (06) 239 6658 Fax 239 6619 BBS 239 6659

Crafty Arts: Illustrated Letters - Part 2

(by Leigh Murray)

Pixel Pointers

This section covers some basic points it took me quite a while to realise. All are important for understanding how to make effective use of pictures in letters and reports.

To start at the beginning: the shape of a pixel varies with the screen resolution used. The pixels in Lo-Res Non-Interlaced screens (which are 320 pixels wide by 256 pixels high), HAM Non-Interlaced (also 320 x 256), or Hi-Res Interlaced (640 x 512) are close to square. On the other hand, if you look under magnification at the shapes of the pixels in a Hi-Res Non-Interlaced picture (640 x 256 - called Med-Res in DeluxePaint), you will see that they are nothing like square; they are tall oblongs. And the pixels in both Lo-Res or HAM Interlaced formats (320 x 512) are wide oblongs. Pixel shape matters considerably. If you want circles, these are easiest to achieve with one of the square-pixel resolutions. And all pictures look least jagged in the smallest square-pixel format, Hi-Res Interlaced.

When you load a picture into a Paint program or a graphics word processor, each pixel in the picture becomes one pixel on the screen, in whatever resolution that screen is currently set to. This can lead to some strange effects, when the square pixels some pictures were created with become oblongs in the new screen resolution, or vice versa. For example, if you load a picture created as a Hi-Res Interlaced picture (640 x 512 pixels) into a Lo-Res Non-Interlaced screen in a Paint program, the picture will look the same shape but four times as big because the pixels, while still squarish, are twice as big in each dimension. If, instead, you load that picture into a Hi-Res Non-Interlaced screen, it will look quite distorted (very tall), because the pixels

In this part of the article, I'll discuss pixels and pictures, and add a few tips based on what I've learnt so far on using pictures in letters.

are twice as big on the vertical axis as those the picture was created with.

WYSIWYG: More or Less

There is one notable difference between Paint packages and graphics



word processors when it comes to printing pictures. In a Paint package, the shape of the pixel used for screen display and printing are the same. But in word processors, no matter what screen resolution is used while compiling the document (which affects the shape of the pixels used for screen display), each pixel is mapped to the same shape pixel for printing.

The manuals for Pen Pal and ProWrite both state that each printed inch has 80 screen pixels horizontally and 72 screen pixels vertically. So the pixels used for printing by these word processors are always squarish.

When you print from a Paint package, what you see on the screen is what

gets printed out. But when you do a graphics print from a word processor, to get the closest representation on screen of what gets printed out, you need to use an interlaced display with its squarish pixels. (The downside is that the display will be very flickery if you do not have a flicker-fixer fitted.)

With the screen display mode usually used in graphics word processors, Hi-Res Non-Interlaced (the same as the Workbench screen resolution most people use), an inch on the vertical ruler will look about twice as big as an inch on the horizontal ruler, because while the pixels used for screen display are the tall oblongs of Hi-Res Non-Interlaced, those used for printing are the nearly square 80 x 72 format. In this case, what you see on the screen is NOT what gets printed out. The pixels will be remapped for printing to the squarish pixels. Hence if something circular looks 'right' on a non-interlaced screen display, then it will look squashed when it is printed out from one of these word processors.

In Pen Pal, the print preview function (Full Page View) shows pictures and lettering in the proportions that will be used in printing (although only very schematically). This rough representation gives a good indication of how the document will look when it is printed, showing the shape of any pictures and their placement and size relative to the lettering; preview also helps me to avoid placing a picture where a letter will be folded.

Suitably Sized

Because only one size pixel is used for printing by the graphics word processors, and because each pixel in a picture becomes one printed pixel, it makes no difference what the resolution is of any picture loaded in. (The

(continued on page 9)

The Rise and Fall of Amiga Computer Inc.

Continued from the previous issue...

Money Problems

After the CES, Amiga Inc. was very nearly broke and heavily in debt. It had cost quite a bit more than the original \$7 million to bring the Amiga even that far, and lots more time and money were needed to bring it to the market. Unfortunately the doctors wanted out, and wouldn't invest any more. So outside funding was needed, and quick.

The VP of Finance balanced things for a little while, and even though they were \$11 million in the hole they managed to pay off the longest-standing debts and keep one step ahead of Chapter 11. After much scrounging, they got enough money to take them to the June CES; for that they had REAL WORKING SILICON. People kept peeking under the skirts of the booth tables asking "Where's the REAL computer generating these displays?"

Now money started flowing and interest was really being generated in the media. And like most small companies, as soon as the money came in the door it was spent. More people were added - hardware folks to optimize and cost-reduce the design; software people to finish the OS. Even the sudden influx of cash was only enough to keep them out of bankruptcy, though; they were still broke and getting broker all the time.

How much WOULD have been enough? RJ said that if he were starting over, he'd need about \$49 million to take the machine from design idea to market. Of course Amiga Inc. had nowhere near that much, and they were feeling the crunch. Everybody tightened their belts and persevered somehow. They actually were at one point so broke they couldn't meet their

"Where's the REAL computer generating these displays?"

payroll; Dave Morse, the VP of Sales, took out a second mortgage on his house to help cover it, but it still wasn't enough.

They knew they were going under, and unless they could find someone quick to buy them out they were going to be looking for jobs very shortly. They talked to Sony, to Apple, to Phillips and HP, Silicon Graphics (who just wanted the chips) and even Sears. Finally...they called Atari.

(Boo! Hiss! [literally - the audience hissed at Jack Tramiel's name!]) Trying to be discreet, RJ's only personal comment on Jack Tramiel was (and it took him a while to formulate this sentence) "an interesting product of the capitalist system." Ahem. Apparently Tramiel has been quoted as saying "Business is War." Tramiel had recently left Commodore in a huff and bought Atari "undercover" so that by the time he left C= he was already CEO of Atari.

Realizing that Commodore was coming out with their own hot game machine, Tramiel figured he'd revenge himself on them for dumping him by buying Amiga Inc. and driving C= down the tubes with "his" superior product. So Atari gave them half a million just for negotiating for a month; that money was gone in a day.

Of course Tramiel saw that Amiga Inc. wasn't in a very good bargaining position; basically unless they were bought they were on the street. So he offered them 98 cents a share; Dave Morse held out for \$2.00. But instead of bargaining in good faith, every time Morse and Amiga tried to meet them halfway their bid went down!

"Okay, \$1.50 a share.

No, we think we'll give you 80 cents.

How about \$1.25?

(continued on page 10)

Help Service

The following is a list of members who have volunteered to share their knowledge and experience with other members. If you have a problem or just need a bit of advice in any of the areas listed, please ring during the hours shown.

What's happening General Help

Paul Martin
Joe McCully
Andrew White
Gordon Owtrim
Neil Squires

10-10 M-Su
6-12pm M-Su
6-8pm M-F
7-10pm M-Su
7-10pm M-F 10-9 Sa-Su

253-2121
255-2128
281-1872
297-2692
259-1128

Hard disks, Digiview Laser printing Desktop Publishing

Simon Tow
Frank Keighley
Frank Keighley
Darryl Hartwig

6-7pm M-F
6-7pm M-F
6-7pm M-F
6-8pm M-Th

288-8362
239-6658
239-6658
293-2347

Desktop Video Beginners AmigaDOS

Andre Hogie
Colin Vance
Mathew Taylor

6-8pm M-F
6-8pm M-Su
6-8pm M-Su

290-2474
241-7113
241-8892

ProWrite Amos Superbase Wordperfect C Hardware

Darryl Hartwig
Bernie Wiemers
Andrew Boundy
Joe McCully
Mathew Taylor

6-8pm M-Th
6-8pm
8-10pm M-Th
7-10pm M-F
6-8pm M-Su

293-2347
248-9837
291-6971
255-2128
241-8892

Please contact the editor with updates to this list.

Proper Grammar II

BRIEF DESCRIPTION

Proper Grammar II is a grammar checker, and much more. It helps you make sure that your text clearly and grammatically says what you want it to say.

I ran Proper Grammar II on this document and corrected all the errors, except for those in titles and proper names. Word usage is what Proper Grammar II says it should be. The only place where I disagreed with Proper Grammar II is that it thinks "SoftWood" should be "softwood".

[MODERATOR'S NOTE: So everybody can see the effects of Proper Grammar, I have not changed any grammar or spelling in this review. What you see is what you get. - Dan]

COMPANY INFORMATION

Name: SoftWood, Inc.
Address: PO Box 50178
Phoenix, AZ 85076
USA

Phone: (602) 431-9151
Fax: (602) 431-8361

LIST PRICE

\$99.95 (US).

SPECIAL REQUIREMENTS

Proper Grammar II requires either two floppy disks or a hard disk, at least 1 MB of RAM, and AmigaDOS 1.3.3 or better.

COPY PROTECTION

None.

MACHINE USED FOR TESTING

I tested Proper Grammar II on an Amiga 3000 with 16 MB of RAM running AmigaDOS 3.

REVIEW

Proper Grammar II has most of the features of a simple editor. This isn't surprising -- most user actions that aren't simple commands are text edits. The only things in the menus that

would be out of place in an Amiga text editor are the Project>Statistics and some Project>Preferences entries. The rest of the display, however, is not much like an editor's.

The window has four areas:

- Four or five lines of text for displaying grammatical errors.
- Four or five lines of text for displaying a brief explanation of errors.
- A row of buttons for accessing grammar functions.
- The main text area for editing the working document.

A typical session starts by Opening a document and clicking on the Check button. Proper Grammar II then scans the document one sentence at a time, looking for things that it thinks are confusing: grammatical errors, misspellings, commonly misused words, and so on. While it runs, the Check button becomes a Stop button. When Proper Grammar II finds an error, it highlights the erroneous text in the text window, and the Check button becomes a Continue button to click when you have dealt with that error. If you change the sentence with the error, Proper Grammar II rechecks it, otherwise, it continues from where it stopped.

The text that appears for an error, and the available options, depends on the nature of the error. For most grammatical errors, there is a short explanation of the error in the middle window. For example, an incomplete sentence generates an explanation of what makes a complete sentence, and what things to check. You can usually request a detailed explanation. For an incomplete sentence, the detailed explanation includes cases where an incomplete sentence is correct.

For spelling errors and some grammatical errors, Proper Grammar II suggests one or more replacements. Clicking on the Replace button re-

places the highlighted text with the suggested replacement. Sometimes more suggestions are available at the click of a button, and you can select one of those to replace the text. For spelling errors, you can add the misspelled word to the user dictionary.

For any error, you can ignore that error for the rest of this session or permanently. You can also use the Project>Preferences>Rule On/Off Status menu to bring up a list of the error classes that Proper Grammar II can detect, and disable or enable each class. If you have disabled a specific rule in a class, you can enable it from this requester as well. Unfortunately, you can't selectively disable rules from this requester, only classes of rules.

The other menu entries in Project>Preferences set aspects of Proper Grammar II's behaviors that you won't change often:

- The definition of a paragraph during ASCII I/O.
- Whether Proper Grammar II starts on a workbench screen or a custom screen.
- The kind of that custom screen Proper Grammar II starts on.
- How sensitive Proper Grammar II is to certain kinds of errors.

The Macros menu, the only menu other than the Project and Edit menu, is for ARexx macros. The Macros menu allows you to bring up a file requester to run macros, and to invoke ten macros named PGMacro_1 through PGMacro_10. Because these macros are available as the function keys F1 through F10 respectively, the menu entries aren't very useful. However, the Proper Grammar II ARexx commands render this point moot. The ARexx commands allow you to juggle screens and windows, get text from Proper Grammar II, and insert text in the current project. There is no way to open a document from ARexx, or to save one, or to build macros to

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Proper Grammar II

(continued from page 6)

coordinate Proper Grammar II with other products.

LIKES AND DISLIKES

The major shortcoming of the product -- one that caused me to leave it on my shelf for years -- is that it doesn't work well with ASCII files. It insists on reformatting them, and doesn't provide any way to control that reformatting. You must either make every sentence a separate line, with no newlines in it, or reformat your document afterwards. This includes deleting extraneous spaces and dealing with lines that are much too long.

Proper Grammar II insists on using fonts supplied by SoftWood, which make it look like a DTP package doing its best to display an outline font that will print nicely at 300 DPI. While this is acceptable in a DTP package, it isn't in a utility like Proper Grammar II. Because of this, I can't really use the program on my Workbench.

Proper Grammar II does not use the 2.0 features when they are available. It can't open on a named public screen, it doesn't create a public screen, and it doesn't create any AppIcons.

On the plus side, there is a great deal of flexibility in tailoring what Proper Grammar II considers an error. I found it quick to learn and use, and compliant with the Amiga User Interface Style Guide.

DOCUMENTATION

Proper Grammar II comes with an average manual. It guides you through the program for simple things. However, the documentation on the ARexx commands, like the ARexx commands themselves, is too brief to be useful. Nothing more than a list of commands, with a short -- and often ambiguous -- description of what it does. There is no syntax or examples; you have to figure the commands out by trial and error.

SoftWood chose to print the manual in brown on white rather than black on white. It's not a problem, but is a bit disconcerting.

COMPARISON TO OTHER SIMILAR PRODUCTS

The other similar products I've used are nearly 10 years old at this point. The UNIX diction command isn't nearly as thorough or flexible. I could coerce the CP/M software I used into doing most of the things that Proper Grammar II does, but it wasn't as easy to use.

BUGS

I didn't find bugs so much as missing features. Suggested changes have been sent to SoftWood, and I hope they will appear in the future.

VENDOR SUPPORT

I didn't discuss any bugs with the company, but found SoftWood to be very prompt at upgrading Proper Grammar II to a version that worked with Final Copy II Release 2 when I needed that.

WARRANTY

The warranty is the usual miserable warranty that makes software companies' lawyers happy, and users either laugh or cry. The software is what you get, they will replace the disks if they are bad, and nothing is SoftWood's fault.

CONCLUSIONS

Proper Grammar II is a good product. It does what it claims to do, and makes doing it easy and fast. It doesn't take full advantage of the communications and user customization features of the Amiga, but that doesn't affect the basic operation of the program. The only caveat is that you won't want to use Proper Grammar II if the majority of your work is ASCII text files.

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Daniel Barrett, Moderator,
comp.sys.amiga.reviews

Combat Air Patrol

COMPANY

Psygnosis Ltd.
675 Massachusetts Ave.
Cambridge, MA 01239 USA
Order Line: (800)438-7794
Tech Support: (617)497-7794

DESCRIPTION

Combat Air Patrol - Offering the excitement of a detailed flight simulator, the strategy of a war game, and the playability of an arcade shoot 'em up, all in a single package.

Piloting either an F-14 Interceptor or F18 Multi-Role Attack aircraft aboard the carrier Roosevelt, you will be responsible for carrying out a number of vital missions within both Kuwait or Iraq. Targets include a wide range of artillery, infantry and supply units as well as individual bridges, aircraft, transport and helicopters.

FEATURES

- Fully AmigaDOS compatible - Hard Drive Installable
- Pilot Both F-18 and F-14 in offensive & defensive operations
- Super smooth 3D action, even on standard A500/A600
- Multi-angle & zoom views give outstanding free-flight effect
- Authentic digitally sampled sound effects
- Sensational fly-past camera angle
- Serial link between Amigas
- Pre-mission reconnaissance photography
- Infra-red night attack option

SPECIAL REQUIREMENTS

Any Amiga model with at least 1MB RAM.

PRICE & DISTRIBUTABILITY

\$49.99 US Suggested Retail Price. The full game is available from Amiga dealers worldwide. Combat Air Patrol can also be ordered directly from Psygnosis.

Combat Air Patrol is a commercial product. Copyright 1993 Psygnosis, Ltd.

FREELY-DISTRIBUTABLE DEMO AVAILABLE!

A fully playable demo of Combat Air Patrol is available from Mathew Taylor at the Membership Desk at the next meeting, and hopefully will be running on a machine for you to view and play.

The Combat Air Patrol Demo is Copyright 1993 Psygnosis, Ltd. and may be freely distributed, provided that the contents of the archive are not modified in any way.

ViewPort September, 1993
(Prologue by Jim Meyer)

Question: What do you do after your company has suffered through a brutal year, posted staggering losses, has laid off some of its best people, and has seen its market value slashed?

Answer: You throw a party!

And that's exactly what Commodore did. The big attraction at the World of Commodore-Amiga was the newest member of the Amiga family, the Amiga CD32, and all the major players were on hand to show it and to talk about it. WoCA '93 was in stark contrast to the party just a year earlier, which introduced the Amiga 4000 and AGA to the world. Last year's show was marked by heightened expectations and a sense of renewal. This year, more than a few exhibitors talked about going to WoCA for "one last party." And more than a few exhibitors stayed home, too. Expectations were low, and I suspect that many attendees went with the feeling that this would be the last World of Commodore-Amiga show, ever.

Amiga watchers could see the difference just by chatting with the Commodore/Amiga Alumni. Dale Luck - one of the original employees of Amiga, Inc. - was there, as were Andy Finkel and Hedley Davis. But this time, all of them were there merely as observers. They all now work for 3DO, a company that might better be described as Amiga-in-Exile. And CD32? Well, the common wisdom was that it was nothing more than a warmed-over CDTV, another colossal flop-to-be, yet another example of Inept Commodore in action.

Things change. First, there was the press conference to announce CD32, such as it was. Commodore's press conferences tend to attract less of the "traditional" press and more of the

"Amiga rabble," who have learned that it's not difficult to obtain the yellow Press badge. And more than a few of the latter arrived with chips on their shoulders, quite prepared to be underwhelmed by Amiga CD32. Despite this, Jim Dionne - President and General Manager of Commodore Business Machines, Inc. - gamely proceeded with his presentation, followed by Lew Eggebrecht - Vice President of Engineering - and John Campbell, from CATS.

Words are one thing. Most of us already knew about CD32, and were quite prepared for a lackluster recital of familiar specifications and the usual rosy expectations. Indeed, the room sat gamely through Jim Dionne's talk. He said nothing about the sky falling, but talked instead about the success of the A1200, his hopes for CD32, and

his anticipation that Commodore's supply problems with the A1200 and A4000 would be solved by September. Everyone's ears perked up a little when Lew Eggebrecht went through the technical details, and touched upon future issues like the AAA chipset, Retar-

getable Graphics, and RISC-based Amigas.

And then came The Machine. First, John Campbell showed a "flight simulator" - actually an airline cockpit overlaying a flight through a lush VistaPro landscape. Then came a bit of Jim Sachs animation, including a submarine wending its way through an undersea canyon, accompanied by a 16-bit CD score. And then came the Jurassic Park demo, complete with CDXL-animated clips from the movie, and - again - a lush soundtrack. Finally, for the few disbelievers left, John played a Bon Jovi music video, at full 30 frames-per-second speed and with full stereo sound, thanks to the MPEG card. They had to pick up the dropped jaws with a snow shovel.

To be continued...

Top 10 Reasons I didn't use AmigaVision for my slides:

- 10: I can't tell you because I am under non-disclosure.
- 9: I was waiting for the upgrade.
- 8: I couldn't find the AmigaVision dongle.
- 7: I heard Elvis uses Scala.
- 6: Scala came bundled with my '4000.
- 5: AmigaVision wouldn't run my Scala scripts.
- 4: I couldn't get the AmigaVision "speak" command to work.
- 3: AmigaVision didn't come with a Blue-sky background.
- 2: Because the AmigaVision class wasn't until Friday.
- 1: Hey, didn't Bill Sydnes use AmigaVision?

Top 10 Reasons to become an Amiga Developer:

- 10: I get to hang around those cool NewTek guys!
- 9: Three words: girls, girls, girls
- 8: Free Dove Bars! On the second day, for the afternoon break, Dove and TCBY bars were handed out!
- 7: Because I can be a productive citizen, AND still qualify for welfare.
- 6: I just love to say: "Boopsie"
- 5: So I can use the AmigaMan in MY ads!
- 4: It helps me on my German.
- 3: It's not just a job, it's an adventure!
- 2: I like belonging to a small, exclusive club.
- 1: 3DO wasn't hiring.

Top 10 Reasons I bought an Amiga:

- 10: I can't tell you because I am under non-disclosure.
- 9: Three words: Click....click....click.

(continued on page 10)

Illustrated Letters - Part 2

(continued from page 4)

exception to this is that some word processors can't handle HAM pictures.) What does matter is the total number of pixels in the picture, as this is what affects the printed size.

I've found that a picture size of about 100-200 pixels wide by 100-200 pixels high is a good size for letters or reports, no matter whether the picture is Hi-Res or Lo-Res; I often choose to make one dimension about 150 pixels. If you wish to include more than 2 or 3 pictures to a page, then smaller pictures would probably be better (maybe 100 by 100 pixels).

Remember that each pixel in the picture becomes one pixel in the word processor, so the size the picture looks on screen in a Paint program (which depends on its resolution) is not a guide to its printed size unless you are using a Hi-Res Interlaced screen.

Using Clip-art

You could make your own letter-pix from any clip-art you already have. Or if you don't already have suitable clip-art, you may be interested in



buying one of the Pix disks I prepared as charityware (and, earlier, for MegaDisc): three disks of letter-size clip-art. The small pictures on the first two disks are black and white, those on the third are coloured, and all of them are ready to use in a graphics word processor.

To use other clip-art pictures as illustrations in a word processor, you will usually need to do some preliminary work on them in a Paint program as most word processors have limited (or no) facilities for cropping, and resizing is often easier to do in a Paint program.

Load the clip-art screen into your Paint program, and blank out the stuff you don't want (I often find the Filled-Rectangle tool in Background colour is handy for blotting out big chunks). Then pick up the part of the picture you want as a brush. Resize it, if necessary, and save the brush.

Clip-art that comes in Hi-Res Non-Interlaced format (that is, the pixels are tall oblongs), can easily be converted to a square-pixel format. For instance, using DeluxePaint III, you could load the clip-art picture into a Hi-Res screen (which is Hi-Res Interlaced format), and select Double Vert from the Size option of the Brush menu. The brush will be expanded to double its height, giving the correct proportions for printing; then just save that brush. Because each pixel will be duplicated vertically, you could improve the clip's appearance before saving it by filling in some pixels to produce less jagged outlines (use Magnify to make this easier).

Colour 0 of any picture must be the background colour (white) and transparent if you wish to use contour text flow around that picture in a document. Quite often clip-art will have colour 0 black, and colour 1 off-white. These should be swapped, either in a Paint package or image processor (swap registers), and the colours modified if necessary.

Pretty Prints

To get the best 2-colour black and white prints, it is important to make sure you use a background of pure white (Red Green Blue 15,15,15);

black should be set to (RGB 0,0,0). If the white is not pure white (say it is 14,14,14), it might look white on the screen but it may be interpreted for printing as a very pale grey, and be printed as a dotted background.

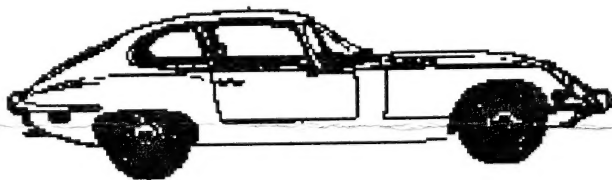
For grey-scale pictures, where a palette of greys has been chosen, or for coloured pictures, you may need to change the palette to get the best printed results, as colours often look lighter

on the screen than they do when printed. For instance, a grey of 9,9,9 will look a mid-grey on screen display but fairly dark when printed, and two blues which look similar on screen (say, 5,15,15

and 0,15,15) look quite different when printed on my printer (the former comes out a sky blue, the latter a turquoise). The only way to find out the most suitable colours for your printer is to print some test palettes, and adjust the colours to get the best print.

Adding Oomph

Any picture (as long as it doesn't look



TOO crummy) will improve the readability and interest of a document. It needn't look super-smooth and artistically splendid; even small pictures full of jaggies can look effective.

Colour will add even more oomph. You could print in colour if you have a colour printer, or use coloured pencils or felt pens to dab some colour on to a black and white print (this could be a good task for any handy kids you

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History of the Amiga

(continued from page 5)

70 cents."
And so on...

Even Dave Morse, the staunchest believer in the concept that was the Amiga, the guiding light who made everyone's hair stand on end when he walked into the room, was getting depressed. Gloom set in. Things looked grim.

Then, just three days before the month deadline was up, Commodore called. Two days later they bought Amiga Inc. for \$4.25 a share. They offered them \$4.00, but Dave Morse TURNED THEM DOWN saying it wasn't acceptable to his employees; he was on the verge of walking out when they offered \$4.25. He signed right then and there.

The Commodore Years

Commodore gave them \$27 million for development; they'd never seen that much money in one place before. They went right out and bought a Sun workstation for every software person, with Ethernet and disk servers and everything. The excitement was back.

Commodore did many good things for the Amiga; not only did they cost-reduce it without losing much functionality, they had this concept of it as a business machine; this was a very different attitude from what Amiga Inc. had been working with. Because of that philosophy, they improved the keyboard [ha! - garyo] and made lots of other little improvements that RJ didn't elaborate on.

What could Commodore have given them that they didn't? The one thing RJ wanted most from them was an extra 18 months of development time. Unfortunately Commodore wasn't exactly rich right then either, so they had to bring out the product AS-AP [and when is it ever any different?] Also, he said, they could have MARKETINGED it. (applause!). If he'd had that extra 18 months, he could have made Intuition a device rather than a separate kind of thing; he could have released it much more bug-free.

As far as marketing goes, the old ad agency has been fired; we should see some new Amiga ads real soon now.

The Future

RJ's advice for A1000 owners: "Keep what you've got. It's not worth it to trade up. The A1000 is really a better machine."

This may be sour grapes on RJ's part, since the Amiga 2000 was designed in Braunschweig, West Germany, and the version of the A2000 being worked on in Los Gatos was rejected in favor of the Braunschweig-Commodore version. However the A1000 compares to the A2000, though, the Los Gatos 2000 would have certainly been better than either machine. C= management vetoed it because Braunschweig promised a faster design turnaround (and, to their credit, were much faster in execution than the Los Gatos group would have been) and more cost-reduction, which was their specialty. Los Gatos, on the other hand, wanted a dream machine with vastly expanded capabilities in every facet of the machine. The cruel financial facts forced C= to go with the Business Computer Group, who did the Sidecar in Braunschweig as well, and quickly and cheaply.

So they fired more than half the staff at the original Los Gatos facility, one by one. That trauma was to some extent played out on the net; no doubt many of you remember it as a very difficult and emotional time. There are now only six people left in Los Gatos, and their lease expires in March, so thus expires the original Amiga group.

And that's how RJ ended his talk; the rise and fall of Amiga Computer Inc. The future of the Amiga is now in the hands of Westchester and Braunschweig, and who knows what direction it will take?

□

Top 10!

(continued from page 8)

- 8: I hate computer companies who throw away perfectly good money on advertising.
- 7: Because my brother bought my Atari.
- 6: It goes well with my other Amigas.
- 5: It's not an Amiga dammit!! It's a CDTV!!!!
- 4: What other computer talks to me??
- 3: Turbo Pascal.
- 2: Three words: I - D - E
- 1: I love those crackling sounds 8520s make on a cold winters' night.

Top 10 Reasons to become a Commodore Employee:

- 10: Chicks dig it!
- 9: CBM? I thought this was IBM!
- 8: To be close to Dave Haynie.
- 7: It will prepare me for my career at GVP.
- 6: Those great backrubs from Mehdi Ali.
- 5: Hey, they made the Plus-4, didn't they??
- 4: Job security.
- 3: I always wanted to work on Unix.
- 2: To get access to the AA hardware manual.
- 1: CBM is easier to spell than "Apple".

[I accept no responsibility for the above! - ed.]

□



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Illustrated Letters - Part 2

(continued from page 9)

have). Simple outlines and bright colours make the most effective illustrations for letters. Just look at magazines to see the way simple graphics are used to brighten up articles and advertisements.

Placing some pictures on the left side of the page, with lettering to the right, and some on the right side with lettering to the left, can make for a more interesting-looking document. And perhaps you could make the pictures face the best way. Pictures often look better if, for instance, an animal faces the lettering rather than having its back to it. If a clip-art brush 'faces' the wrong way, just load it into DPaint, select Flip - Horiz from the Brush menu, and save the brush (with a new name if you want to keep both versions).

Picturesque Paths

You may find it useful, as I have, to compile all your letter pictures on to one disk, particularly if you have one of the word processors that allows you to store only the path to a picture (rather than permanently storing a copy of each picture in the document).

Final Tips

Try to use one of the square-pixel formats (Hi-Res Interlaced or Lo-Res Non-Interlaced) for clips to be included in documents. Remember that if you are using the normal (default) Hi-Res Non-Interlaced screen in your word processor, and a picture's proportions look 'right' when displayed, then that picture will look squashed when it is printed. If the picture looks tall on the screen, it should look right when printed.

Use a background colour of pure white (RGB 15,15,15), otherwise you may get a dotty background printed. If you want to use contour text flow, make sure colour zero (the first colour in any palette) is white, and set colour zero to transparent when you load the picture. Add colour, if possible. And choose a picture size that is neither overpoweringly large nor insignificantly small. Consider sizes of 100-200 pixels high and wide.

Conclusion

Illustrated letters have proved a big hit with my friends and relatives (especially elderly ones), and I have a lot of fun producing them. Why not try some yourself?

FOR SALE

CHARITYWARE

Six disks for sale at \$6 each. All proceeds from the sale of these disks go to a charity group in Canberra called Technical Aid to Disabled.

HOME BREWER DISK

HyperBook database of Beau Rice's unusual recipes for beers, wines, liqueurs and fruit drinks, set up for easy browsing and printing.

KIDS DISK

Designed for toddlers, it's got animal sounds, cartoon pix, KeyBang etc.

PIX DISKS (3)

Ready to use pix for illustrating letters etc; 2 disks black & white pix, 1 disk coloured. Animals and plants (many Aussies), cartoons, people.

JIGSAW.2 DISK

Jigsaw program and 21 pictures.

See David Bennett at the CAUS meeting to buy these disks, or ring Margaret Enfield on (06) 286 3675.

Please help a very worthwhile charity and get some great disks!

CAUS Public Domain Collection

The Society's Fred Fish collection of public domain software contains a huge variety of goodies from text editors, databases, communication, graphic and music programs through to utilities, games, disks of pictures and animations and many demonstrations of commercial programs.

The following people are PD librarians:

Simon Tow	Fisher	288-8362
Lawrence Coombs	Aranda	251-5523
Berenice Jacobs	Scullin	255-2284
Bernie Wiemers (AMOS)		248-9837

You have the choice of buying the disks or swapping them for some new acceptable NAME brand disk that you own. The copying fee for each disk (except for the FISH catalogue disk) is \$1 to cover the librarian's costs. For those who want other than the Fish collection, Berenice Jacobs holds a large collection of alternate public domain. Contact Berenice for more details.

Special Interest Groups

Each of the following members is coordinating a Special Interest Group (SIG) in the listed topic. If you are interested in joining one of these groups and getting more out of your Amiga, either contact them direct or indicate your interest at the next monthly meeting:

Joe McCully	255-2128	C programming
Darryl Hartwig	293-2347	DeskTop Publishing
Andre Hogie	290-2474	Video
Bernie Wiemers	248-9837	AMOS programming

If anyone else out there would like to start their own SIG, please see a member of the committee.

Wanted

A copy of Professional Page version 1.3. My original is corrupted and I would like to try it out again on my new A1200 to see whether it is as good as reputed. I still have the manuals for 1.3 so am not interested in version 4 at this stage.

If anyone can help, please call Gordon Barnett on 251-2324, or see the Editor.

Two Firsts

(continued from page 3)

In the time we have not been distributing information sheets around Canberra they have changed their direction. A couple of years ago they had about 3 Amiga memberships and catered predominately for Commodore 64 and 128 members now most members own Amigas. I believe that most of the people new to the Amiga join CUG who also call themselves on their information sheets Commodore Amiga Users Group. This I find particularly sad as CAUS has a lot to offer - support, help, cheap Public Domain disks, discounts on computerware from Rob Wilkins and friendship to name some.

Mrs. Berenice Jacobs,
"just call me Mrs. Blue"

What's Happening?

Upcoming Meetings

Jan 13: Bring your Chrissy presents!
Feb 10: ???



Raffle

The raffle that has been running over the past three months, will be drawn at this meeting (ie, November). I don't know whether to call this raffle a success yet, so I won't say.

The next raffle will (probably) be a 500 Meg Quantum hard drive. Tickets will be on sale early in the new year.

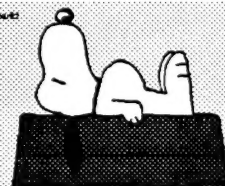
Christmas Break-up

Don't forget! Our Christmas breakup is on Saturday, 4th of December at Black Mountain Peninsula, starting from 12pm. Bring your own food, drink, play equipment. A great day to bring your family!

CAUS Trading Post

Members are allowed free advertising of any material (not just computers) for sale, wanted or to trade. Advertisements are at the editor's discretion. Contact the editor to place your ad, or for more details.

Flak out!



PRINTER RIBBON

Would the person who left a printer ribbon at the October CAUS general meeting please contact Berenice on 255-2284 to arrange for the return of his/her ribbon.

FOR SALE

OKI OL400 LASER PRINTER

Used on only three occasions. Must sell for \$1350 ono. Interested buyers please contact Berenice on 255-2284.

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